

ENGLISH LITERATURE AND COMPOSITION

SECTION I

Time—1 hour

Directions: This section consists of selections from literary works and questions on their content, form, and style. After reading each passage or poem, choose the best answer to each question and then fill in the corresponding oval on the answer sheet.

Note: Pay particular attention to the requirements of questions that contain the words NOT, LEAST, or EXCEPT.

Questions 1-10. Read the following poem carefully before you choose your answers.

Patty's Charcoal Drive-in

Line First job. In tight black shorts
5 and a white bowling shirt, red lipstick
and bouncing pony tail, I present
each overflowing tray as if it were a banquet.
I'm sixteen and college-bound,
this job's temporary as the summer sun,
but right now, it's the boundaries of my life.
After the first few nights of mixed orders
and missing cars, the work goes easily.
10 I take out the silver trays and hook them to the windows,
inhale the mingled smells of seared meat patties,
salty ketchup, rich sweet malteds.
The lure of grease drifts through the thick night air.
And it's always summer at Patty's Charcoal Drive-In—
15 carloads of blonde-and-tan girls
pull up next to red convertibles,
boys in black tee shirts and slick hair.
Everyone knows what they want.
And I wait on them, hoping for tips,
20 loose pieces of silver
flung carelessly as the stars.
Doo-wop music streams from the jukebox
and each night repeats itself,
faithful as a steady date.
25 Towards 10 P.M., traffic dwindles.
We police the lot, pick up wrappers.
The dark pours down, sticky as Coke,
but the light from the kitchen
gleams like a beacon.
30 A breeze comes up, chasing papers
in the far corners of the darkened lot,
as if suddenly a cold wind had started to blow
straight at me from the future—
I read that in a Doris Lessing book—
35 but right now, purse fat with tips,
the moon sitting like a cheeseburger on a flat black grill,
this is enough.
Your order please.

- The use of the present tense throughout the poem helps reinforce the speaker's
 - ambivalence regarding her work as a waitress
 - surprise at the rich variety within her routine at the drive-in
 - sense of timelessness during that summer at the drive-in
 - failure to value other dimensions of life beyond pleasure seeking
 - regret for the brevity of her summer job at the drive-in
- The speaker experiences a tension primarily between
 - the superficiality of the drive-in customers and her own sensitivity to her environment
 - the artificiality of the drive-in and the reality of the natural world
 - her desire to please others and her attempt to define her own identity
 - her satisfaction with her job at the drive-in and her undefined future life
 - her need for money and her quest for knowledge
- The speaker considers her work at the drive-in to be
 - predictable and uncomplicated
 - educational and enlightening
 - unexpectedly demanding
 - increasingly disagreeable
 - genuinely amusing
- Lines 30-33 seem to suggest the
 - possibility of an ominous change
 - need to make serious long-term plans
 - power of nature to disrupt idyllic scenes
 - rapid changes in the moods of adolescents
 - hope of a better future

5. The interjection in line 34 serves primarily to
- (A) emphasize the breadth of the speaker's reading experience
 - (B) foreshadow the final line of the poem
 - (C) comment ironically on the speaker's prospects for the future
 - (D) alter the effect of the preceding image
 - (E) suggest that the speaker thinks too highly of herself
6. In line 36, the description of the moon helps to do which of the following?
- (A) Emphasize the speaker's sense of foreboding
 - (B) Link the changeable nature of the moon to that of the speaker
 - (C) Convey a sense of the speaker's limitations
 - (D) Cause the speaker to assess how her present position is relevant to her goal of becoming a writer
 - (E) Show how the speaker's current situation influences her perception of her environment
7. Which of the following lines best conveys the speaker's sense of time while at the drive-in?
- (A) "I'm sixteen and college-bound" (line 5)
 - (B) "And I wait on them, hoping for tips" (line 19)
 - (C) "flung carelessly as the stars" (line 21)
 - (D) "and each night repeats itself" (line 23)
 - (E) "Towards 10 P.M., traffic dwindles" (line 25)
8. Which two lines come closest to contradicting each other?
- (A) Lines 5 and 13
 - (B) Lines 6 and 14
 - (C) Lines 18 and 23
 - (D) Lines 19 and 38
 - (E) Lines 27 and 30
9. The speaker and the drive-in customers are portrayed through descriptions of their
- (A) mannerisms and tones of voice
 - (B) attitudes toward life
 - (C) clothing and physical appearance
 - (D) relationships to material possessions
 - (E) tastes in music and literature
10. Which of the following literary devices is most used in the poem?
- (A) Allusion
 - (B) Simile
 - (C) Synecdoche
 - (D) Paradox
 - (E) Understatement

Section I

Questions 11-21. Read the following passage carefully before you choose your answers.

And now that the cloud settled on Saint Antoine,¹ which a momentary gleam had driven from his sacred countenance, the darkness of it was heavy—cold, dirt, sickness, ignorance, and want, were the lords in
Line 5 waiting on the saintly presence—nobles of great power all of them; but, most especially the last. Samples of a people that had undergone a terrible grinding and re-grinding in the mill, and certainly not in the fabulous mill which ground old people young,
10 shivered at every corner, passed in and out at every doorway, looked from every window, fluttered in every vestige of a garment that the wind shook. The mill which had worked them down, was the mill that grinds young people old; the children had ancient
15 faces and grave voices; and upon them, and upon the grown faces, and ploughed into every furrow of age and coming up afresh, was the sign, Hunger. It was prevalent everywhere. Hunger was pushed out of the tall houses, in the wretched clothing that hung upon
20 poles and lines; Hunger was patched into them with straw and rag and wood and paper; Hunger was repeated in every fragment of the small modicum of firewood that the man sawed off; Hunger stared down from the smokeless chimneys, and started up from the
25 filthy street that had no offal,² among its refuse, of anything to eat. Hunger was the inscription on the baker's shelves, written in every small loaf of his scanty stock of bad bread; at the sausage-shop, in every dead-dog preparation that was offered for sale.
30 Hunger rattled its dry bones among the roasting chestnuts in the turned cylinder; Hunger was shred into atomies in every farthing porringer of husky chips of potato, fried with some reluctant drops of oil.

¹ a district of Paris

² waste parts of a butchered animal

11. In line 6, "last" refers to
- (A) "want" (line 4)
 - (B) "lords" (line 4)
 - (C) "presence" (line 5)
 - (D) "nobles" (line 5)
 - (E) "them" (line 6)
12. The first sentence makes use of which of the following literary techniques?
- (A) Surrealism
 - (B) Mock heroic style
 - (C) Personification
 - (D) Anticlimax
 - (E) Dramatic irony
13. The description of the mill in lines 7-17 ("Samples of . . . Hunger") functions as a sustained metaphor that effectively
- (A) captures the innovative spirit of the Industrial Revolution
 - (B) conveys the tedious precision of life in the mill
 - (C) suggests the political unrest of the people working at the mill
 - (D) illustrates the Victorian ambition for growth and progress
 - (E) portrays the abject condition of the people working in Saint Antoine
14. All of the following verbs have the same subject EXCEPT
- (A) "ground" (line 9)
 - (B) "shivered" (line 10)
 - (C) "passed" (line 10)
 - (D) "looked" (line 11)
 - (E) "fluttered" (line 11)

15. Lines 7-17 ("Samples of . . . Hunger") are primarily characterized by
- (A) repetitive syntax that provides accumulation of detail
 - (B) uniform descriptions that lend an air of monotony to the passage
 - (C) phrases that echo one another in a series of rhymes
 - (D) disparate images that disorient the reader
 - (E) independent clauses that contain contrasting images
16. Which of the following is true of the sentence "It was prevalent everywhere" (lines 17-18) ?
- (A) The sentence echoes the rhythm of those that precede it.
 - (B) The sentence introduces a series of sentences similar to it in style.
 - (C) The brevity of the sentence emphasizes its content.
 - (D) The pronoun "It" establishes a deliberate and profound sense of ambiguity.
 - (E) The understatement in the sentence conveys an ironic meaning.
17. Which of the following best describes the author's figurative treatment of "Hunger" (lines 18-33) ?
- (A) By sustaining an allegory, the author develops "Hunger" as a complex character.
 - (B) By addressing "Hunger" repeatedly, the author captures its elusive and foreboding nature.
 - (C) By repeating the word "Hunger," the author trivializes its impact.
 - (D) By changing the metaphor frequently, the author illustrates the omnipresence of "Hunger."
 - (E) By imagining various scenarios, the author creates a history of "Hunger" and deprivation.
18. The description of the "drops of oil" as "reluctant" (line 33) suggests which of the following?
- I. The oil separated from the potatoes the people were trying to heat.
 - II. The impoverished people were hesitant to use up the precious oil.
 - III. The meager supply of oil was nearly exhausted.
- (A) I only
 - (B) III only
 - (C) I and III only
 - (D) II and III only
 - (E) I, II, and III
19. The passage establishes a mood of
- (A) guarded optimism
 - (B) stoic determination
 - (C) grim despair
 - (D) bewildering chaos
 - (E) violent retribution
20. The primary purpose of the passage is
- (A) political advocacy
 - (B) moral exhortation
 - (C) cultural comparison
 - (D) philosophical reflection
 - (E) social criticism
21. Which of the following best describes the tone of the passage?
- (A) Ambivalent
 - (B) Ironic
 - (C) Hopeful
 - (D) Hysterical
 - (E) Insistent

Questions 22-33. Read the following poem carefully before you choose your answers.

The Imaginary Iceberg

We'd rather have the iceberg than the ship,
although it meant the end of travel.
Although it stood stock-still like cloudy rock
and all the sea were moving marble.
Line 5 We'd rather have the iceberg than the ship;
we'd rather own this breathing plain of snow
though the ship's sails were laid upon the sea
as the snow lies undissolved upon the water.
O solemn, floating field,
10 are you aware an iceberg takes repose
with you, and when it wakes may pasture on your snows?

This is a scene a sailor'd give his eyes for.
The ship's ignored. The iceberg rises
and sinks again; its glassy pinnacles
15 correct elliptics in the sky.
This is a scene where he who treads the boards
is artlessly rhetorical. The curtain
is light enough to rise on finest ropes
that airy twists of snow provide.
20 The wits of these white peaks
spar with the sun. Its weight the iceberg dares
upon a shifting stage and stands and stares.

This iceberg cuts its facets from within.
Like jewelry from a grave
25 it saves itself perpetually and adorns
only itself, perhaps the snows
which so surprise us lying on the sea.
Good-bye, we say, good-bye, the ship steers off
where waves give in to one another's waves
30 and clouds run in a warmer sky.
Icebergs behoove the soul
(Both being self-made from elements least visible)
to see them so: fleshed, fair, erected indivisible.

"The Imaginary Iceberg" from THE COMPLETE POEMS 1927-1979 by Elizabeth Bishop. Copyright © 1979, 1983 by Alice Helen Methfessel. Reprinted by permission of Farrar, Straus and Giroux, LLC.

22. In line 3 “Although” most directly means
- (A) even if
 - (B) on the other hand
 - (C) however
 - (D) perhaps
 - (E) yet
23. In context, “it” (line 11) suggests which of the following?
- (A) A godlike being
 - (B) A shepherd
 - (C) An animal
 - (D) Vegetation
 - (E) Flowing water
24. The brief sentence in line 13 emphasizes the
- (A) iceberg’s ability to command attention
 - (B) iceberg’s resemblance to human aloofness
 - (C) sailor’s avoidance of life’s adversity
 - (D) fatalistic attitudes of the ship’s crew
 - (E) immobility of the ship in frigid waters
25. The “shifting stage” (line 22) most directly refers to the
- (A) deck of a ship
 - (B) pinnacles of the iceberg
 - (C) world of human experience
 - (D) surface of the sea
 - (E) concealed part of the iceberg
26. The central metaphor in the second stanza compares the ocean scene to
- (A) a debate between sky and water
 - (B) a dramatic production
 - (C) a painting with many colors
 - (D) an assembly of uneasy strangers
 - (E) a battle between sailors and the elements
27. Which statement best defines the role of the second stanza?
- (A) It shifts the focus of the poem to a new central figure.
 - (B) It amplifies the regard expressed in the first stanza.
 - (C) It reveals the speaker’s private motivations.
 - (D) It re-creates the fantasies of childhood.
 - (E) It anticipates references to death and the grave in the third stanza.
28. The image of the iceberg in lines 20-22 is that of both a
- (A) child and an adult
 - (B) victim and a judge
 - (C) performer and an adversary
 - (D) mortal and a deity
 - (E) playwright and a spectator
29. All of the following convey a striking visual effect produced by the iceberg EXCEPT lines
- (A) 3-4 (“Although . . . marble”)
 - (B) 13-15 (“The iceberg . . . sky”)
 - (C) 17-19 (“The curtain . . . provide”)
 - (D) 20-21 (“The wits . . . sun”)
 - (E) 28-30 (“Good-bye . . . sky”)
30. “Like jewelry . . . itself” (lines 24-26) emphasizes the iceberg’s
- (A) elegant but dangerous qualities
 - (B) beauty and permanence
 - (C) obsolete value
 - (D) connection to human suffering
 - (E) serendipitous appeal
31. The final three lines (“Icebergs . . . indivisible”) suggest that icebergs can
- (A) provide insights for human observers
 - (B) warn of unforeseen dangers
 - (C) unite disparate spirits
 - (D) remind us of the passing of time
 - (E) force us to encounter our spiritual past
32. The last two lines of each stanza comprise
- (A) a refrain
 - (B) a restatement of the theme
 - (C) an epiphany
 - (D) an antithesis
 - (E) a couplet
33. The tone of the speaker is best described as
- (A) admiring
 - (B) elegiac
 - (C) whimsical
 - (D) ironic
 - (E) sentimental

Section I

Questions 34-45. Read the following passage carefully before you choose your answers.

The fresh harrow-lines¹ seemed to stretch like the channellings in a piece of new corduroy, lending a meanly utilitarian air to the expanse, taking away its gradations, and depriving it of all history beyond that of the few recent months, though in every clod and stone there really lingered associations enough and to spare—echoes of songs from ancient harvest-days, of spoken words, and of sturdy deeds. Every inch of ground had been the site, first or last, of energy, gaiety, horse-play, bickerings, weariness. Groups of gleaners had squatted in the sun on every square yard. Love-matches that had populated the adjoining hamlet had been made up there between reaping and carrying. Under the hedge which divided the field from a distant plantation girls had given themselves to lovers who would not turn their heads to look at them by the next harvest; and in that ancient corn-field many a man had made love-promises to a woman at whose voice he had trembled by the next seed-time after fulfilling them in the church adjoining. But this neither Jude nor the rooks² around him considered. For them it was a lonely place, possessing, in the one view, only the quality of a work-ground, and in the other that of a granary good to feed in.

The boy stood under the rick before mentioned, and every few seconds used his clacker or rattle briskly. At each clack the rooks left off pecking, and rose and went away on their leisurely wings, burnished like tassets of mail,³ afterwards wheeling back and regarding him warily, and descending to feed at a more respectful distance.

He sounded the clacker till his arm ached, and at length his heart grew sympathetic with the birds' thwarted desires. They seemed, like himself, to be living in a world which did not want them. Why should he frighten them away? They took upon them more and more the aspect of gentle friends and pensioners—the only friends he could claim as being in the least degree interested in him, for his aunt had often told him that she was not. He ceased his rattling, and they alighted anew.

¹ lines made by an agricultural implement that breaks up clods on ploughed land

² black birds similar to crows

³ overlapping metal plates in a suit of armor

34. In the context of the paragraph in which it appears, "associations" (line 6) connotes all of the following EXCEPT
- (A) memories
 - (B) connections
 - (C) relationships
 - (D) couplings
 - (E) organizations
35. The reference to "echoes" (lines 7-8) serves to
- (A) introduce a series of descriptions of the lives of workers who preceded Jude
 - (B) comment on Jude's curiosity about the historical meaning of a place
 - (C) describe the joyous and lively sounds that surround Jude
 - (D) present a sequence of pastoral images that reflect Jude's inner world
 - (E) establish an aura of mystery that is sustained through the narrative
36. In lines 8-20 ("Every inch . . . adjoining"), the narrator is most concerned with providing a sense of the
- (A) personal value of industriousness
 - (B) false hopes of the past
 - (C) wide range of human experience
 - (D) charm of rural customs
 - (E) dangers of sensuality
37. The use of the word "ancient" in lines 7 and 17 serves to
- (A) disparage the antiquated practices of a certain period
 - (B) emphasize the span of human activity through time
 - (C) convey an exaggerated sense of futility and regret
 - (D) point out a contrast between convention and nonconformity
 - (E) suggest that some country traditions have become outmoded

15.
38. Lines 17-20 imply that "by the next seed-time"
"many a man" likely experienced feelings of

- (A) desire
- (B) curiosity
- (C) impatience
- (D) regret
- (E) rage

16.
39. Lines 21-25 ("But this . . . feed in") serve to

- (A) emphasize the similarity of human and animal desires
- (B) link the distant and recent past
- (C) signal a shift in narrative focus
- (D) develop the metaphors introduced earlier
- (E) juxtapose purposeful and pointless activities

17.
40. The two views described in lines 22-25 can be characterized as

- (A) optimistic
- (B) moralistic
- (C) demeaning
- (D) pragmatic
- (E) suspicious

18.
41. In the second paragraph, the response of the rooks to the clacker is best described as

- (A) impish and playful
- (B) aggressive and threatening
- (C) discouraged but only temporarily deterred
- (D) friendly but with a suggestion of menace
- (E) watchful but not at all responsive

19.
42. The phrase "burnished like tassets of mail" (line 30) emphasizes which quality of the birds' wings?

- (A) Their aggressiveness
- (B) Their clamorous sound
- (C) Their ominous impression
- (D) Their lustrous appearance
- (E) Their pulsating movement

20.
43. Which of the following best describes how Jude regards his own situation?

- (A) He is ambitious but unmotivated to work.
- (B) He is clever but easily discouraged.
- (C) He is fearful about what his future holds.
- (D) He is curious and easily distracted.
- (E) He is friendless and alienated from the world.

21.
44. The tone of the last paragraph is best described as

- (A) condescending
- (B) somber
- (C) indignant
- (D) cynical
- (E) reassuring

22.
45. Which of the following happens at the end of the passage?

- (A) Jude's attitude toward his work begins to change.
- (B) Jude starts to question his need for friends.
- (C) Jude's attachment to the soil is affirmed.
- (D) The rooks become discouraged and seek food elsewhere.
- (E) The rooks take on a suggestion of sinister foreboding.

Questions 46-55. Read the following poem carefully before you choose your answers.

To an Inconstant One

I loved thee once; I'll love no more —
 Thine be the grief as is the blame;
 Thou art not what thou wast before,
 Line What reason I should be the same?
 5 He that can love unloved again,
 Hath better store of love than brain:
 God send me love my debts to pay,
 While unthrifths fool their love away!

Nothing could have my love o'erthrown
 10 If thou hadst still continued mine;
 Yea, if thou hadst remained thy own,
 I might perchance have yet been thine.
 But thou thy freedom didst recall
 That it thou might elsewhere enthrall:
 15 And then how could I but disdain
 A captive's captive to remain?

When new desires had conquered thee
 And changed the object of thy will,
 It had been lethargy in me,
 20 Not constancy, to love thee still.
 Yea, it had been a sin to go
 And prostitute affection so:
 Since we are taught no prayers to say
 To such as must to others pray.

25 Yet do thou glory in thy choice—
 Thy choice of his good fortune boast;
 I'll neither grieve nor yet rejoice
 To see him gain what I have lost:
 The height of my disdain shall be
 30 To laugh at him, to blush for thee;
 To love thee still, but go no more
 A-begging at a beggar's door.

46. The speaker's question in line 4 is justified based on the logic of
- (A) reciprocal action
 - (B) reverse psychology
 - (C) ends justifying means
 - (D) trial and error
 - (E) mutual consensus
47. In line 5, the speaker refers to one who
- (A) falls in and out of love repeatedly
 - (B) consistently falls in love with those who spurn his affections
 - (C) basically considers himself unworthy of love
 - (D) tends to love those who are rejected by others
 - (E) continues to love someone who no longer loves him
48. In context, "store" (line 6) most nearly means
- (A) knowledge
 - (B) state
 - (C) supply
 - (D) quality
 - (E) memory
49. The second stanza (lines 9-16) suggests a relationship between
- (A) spiritual and physical love
 - (B) fantasy and reality
 - (C) autonomy and possession
 - (D) fate and free will
 - (E) companionship and loneliness

50. Which of the following best paraphrases lines 11-12 ?
- (A) If you had remained true to yourself, I might perhaps still be yours.
 - (B) If you had not kept to yourself, I might have known you better.
 - (C) If you had not changed, I might not have changed either.
 - (D) If you had stayed with me, I might have remained loyal to you.
 - (E) If you had not left, I might have possibly asked for your hand in marriage.
51. The "object of thy will" (line 18) refers to the lover's
- (A) romantic interest
 - (B) sense of self-purpose
 - (C) disciplined approach to life
 - (D) need for independence
 - (E) headstrong nature
52. In lines 19-24, the speaker explains that he would have
- (A) disrespected his lover by remaining loyal to her out of a sense of duty rather than love
 - (B) disappointed his lover if he had fallen in love with someone else
 - (C) demeaned love by staying with his lover out of passivity rather than affection
 - (D) denied himself true love by settling on the first woman available to him
 - (E) shortchanged himself if he had courted another woman not good enough for him
53. In the final stanza (lines 25-32), the speaker claims that he will
- (A) support his lover in her choice of a new suitor
 - (B) maintain a measured sense of detachment from his lover and her new suitor
 - (C) win his lover back from her new suitor
 - (D) revel in criticizing the faults of his lover and her new suitor
 - (E) try to keep himself from feeling too sad due to the loss of his lover
54. In the final stanza (lines 25-32), the speaker's attitude toward his situation is best described as one of
- (A) deep remorse
 - (B) firm acceptance
 - (C) vindictive anger
 - (D) ambivalent concern
 - (E) arrogant defiance
55. The poem can best be described as the speaker's
- (A) attack on youth and folly
 - (B) plea for love
 - (C) lament over the death of his lover
 - (D) argument for the merits of remaining unattached
 - (E) defense of his thoughts and actions

STOP**END OF SECTION I**

Answers to the 2009 AP English Literature and Composition Exam

Section I Answer Key and Percent Answering Correctly

Item No.	Correct Answer	Percent Correct by Score					Total Percent Correct
		5	4	3	2	1	
1	C	95	90	82	67	46	76
2	D	81	70	57	45	34	55
3	A	95	92	88	81	65	85
4	A	70	63	56	45	32	53
5	D	85	75	62	44	28	57
6	E	91	86	79	69	55	76
7	D	91	84	73	56	37	67
8	B	96	93	87	77	60	83
9	C	95	92	89	82	67	86
10	B	93	87	78	62	42	72
11	A	88	75	57	32	15	51
12	C	89	76	59	42	29	56
13	E	99	95	87	65	36	78
14	A	96	91	84	73	57	80
15	A	85	75	63	48	32	60
16	C	86	75	60	40	24	55
17	D	88	76	59	34	17	53
18	D	90	88	83	72	50	78
19	C	100	99	98	91	64	93
20	E	78	65	51	34	20	48

Item No.	Correct Answer	Percent Correct by Score					Total Percent Correct
		5	4	3	2	1	
21	E	76	60	44	29	18	43
22	A	91	85	77	65	48	73
23	C	71	54	37	21	12	35
24	A	95	90	82	67	45	76
25	D	95	91	83	66	40	76
26	B	92	87	78	56	28	69
27	B	93	86	73	53	33	67
28	C	83	70	56	39	26	53
29	E	93	87	77	61	35	71
30	B	74	63	50	38	30	49
31	A	81	67	51	33	22	48
32	E	86	76	64	45	24	58
33	A	86	81	76	64	42	71
34	E	81	73	63	46	25	57
35	A	91	82	66	38	15	57
36	C	77	67	56	41	27	52
37	B	88	78	66	50	32	62
38	D	82	74	64	45	22	57
39	C	96	90	75	46	22	65
40	D	89	76	57	32	15	51

Item No.	Correct Answer	Percent Correct by Score					Total Percent Correct
		5	4	3	2	1	
41	C	97	93	82	51	22	70
42	D	81	67	53	36	21	49
43	E	99	98	91	65	24	78
44	B	67	66	62	46	24	54
45	A	71	58	46	34	24	44
46	A	93	80	60	34	17	54
47	E	65	54	46	40	29	46
48	C	96	90	78	56	31	70

Item No.	Correct Answer	Percent Correct by Score					Total Percent Correct
		5	4	3	2	1	
49	C	79	56	33	16	10	
50	A	82	74	64	51	36	
51	A	94	89	80	61	34	
52	C	87	70	49	29	20	
53	B	78	63	47	30	18	
54	B	83	78	70	58	37	
55	E	84	70	52	33	17	